SACRED DANCE GUILD

JOURNAL

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And God Said... and the SDG Did

by Toni' Intravaia

He said and did many things in six days, then He rested. Now His six days may not have been in the same time span we have for six days, but the recent Festival '91 Celebrate Diversity was a six-day span and your reporter had to fly from spot to spot, and from floor to floor to keep up with the flurry of God's activity amongst His people at the Sacred Dance Guild meeting in the Chicago area.

First day: Thou meetest from dawn thru dusk til dead of night, Eat not a lot but love more.

Kathryn M. Heuy

Phil Porter leads "Interplay" class at Festival '91.

Second day: Gather at dawn to praise the Lord, to be with the Lord, to be silent with the Lord. After kneeling they stood and moved with Your grace: Praise God, Breathe God, Praise Him to the earth, Praise Him to the sky. We dared to become human: we had breakfast and then on to the golden bus to be with each other for a short time, and then to classes.

Carolyn Deitering defined liturgical dance as the art of bodily movement and as a language of praise and celebration — dance as sacramental. Every person is a special kind of artist.

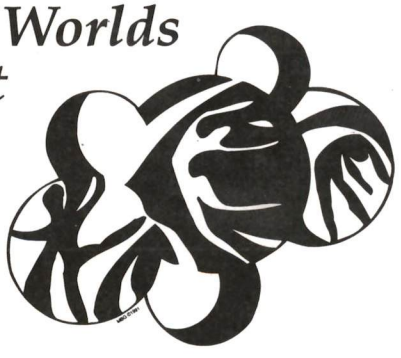
Nana Shineflug in technique class with live music had the Lord's bodies sending energy out into space and gathering it back in order to re-release it.

Don Levine and Jordan Lome, Aikido faculty, welcomed the group by giving some answers. Aikido is a modern Japanese martial way. The true purpose is to refine the individual, whereby the student develops a strong body and a mind that is calm and free of contentiousness. "True Budo is a work of love. It is a work of giving life to all beings, and not killing or struggling with each other."

continued on page 10

The Potomac Chapter of the Sacred Dance Guild presents...

Discovering New Worlds Within ~ Without



Sacred Dance Guild Festival '92
Tuesday–Sunday, June 23–28, 1992
Alexandria, Virginia

Festival 1992 will be held at Episcopal High School in Alexandria, Virginia. The serene campus of Episcopal High School adjoins the campus of Virginia Theological Seminar. It is only a shuttle bus ride from Metro (Washington Metro area's subway system), a bus ride from Old Towne Alexandria (a restored colonial town), and fifteen minutes from National Airport.

Episcopal boasts a beautiful modern chapel; buildings of Jeffersonian architecture; and a wide, self-contained, grassy campus. A gymnasium has recently been converted into a dance studio and other classroom spaces have old oak floors, which gives us the luxury of sprung floors.

Invited leaders are:

- Liz Lerman
- Erika Thimey
- Dianne Apostolos-Cappadona

Celebrations and studies of different ethnic and religious traditions are planned for each day. One-time workshops as well as full courses will be offered.

SACRED dance GUILD

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The JOURNAL is the official publication of the Sacred Dance Guild, a nonprofit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Individual subscriptions to the JOURNAL are available for $15. Membership to the Sacred Dance Guild is also available for the following rates: Regular (U.S. and Canada) $22 for one year, $40 for two years; Student or Senior $16 for one year; Overseas $30 for one year, $47 for two years; Group $60; Sponsor $100; Life $400. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1986) available separately for $7.50; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 17603 Eastpark Drive, Cleveland, Ohio 44119.

Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

President's Message

After the gathering, we all parted and journeyed our separate ways back home to family, friends and community. But for five days we danced together. We sang, laughed, cried...we applauded. Oh, how we applauded — dancer after dancer, sharing their talents. I am still in a state of wonderment over the quantity and quality of sharing, the fine technique displayed, and the deep appreciation of Sacred Dance that was so evident throughout the week. It seemed that one dance after another expressed the spiritual dimension in a polished, professionally credible style.

I am deeply honored and grateful to be a part of such a distinguished group of creatively talented people. This year's festival provided a unique opportunity for me to be an observer from the sidelines as I helped with the videotaping. For the past five festivals, I was in the middle of everything, splashing and dancing with the energy of the movement. This year, as an "official," I felt at times as though I was watching it objectively, and through that experience, I saw that it was good.

Each festival is unique. This year, the Lakeshore Chapter provided a highly skilled and technically proficient presentation of Sacred Dance. The integrity of the dance and respect for the skill was so visibly present. My heartfelt thanks to Diane and her committee for a very successful festival.

After the gathering, there are the memories. I remember the many friends I hadn't seen for a year or two: Laura, Rannie, Sandra, so many more — and the new friends I made — Diane of Troy and Susan of Portland. I will never forget the healing touch of Brother Joe one morning at breakfast, Mindy watching Carla dance on the beach — and Fenna, your MASSAGE!! Our memories are many, but who will ever forget Sr. Barbara's financial report, Amanyea's African Dance class, or Carolyn's dancing bears? How about Phil and Cynthia WINGING IT?

During the next few weeks, as I sort through eight hours of videotape from Festival '91, it will be difficult to choose only the highlights of such a memorable experience. But I will enjoy reliving the work,the joy, the friendship, the dance....

May the energy of Festival '91 and all our gatherings over the summer carry us through to Festival '92 in Virginia.

My heart dances with you.

Toni' Intravaia (l) and Pam Gwozdz at Festival '91.

Kathryn M. Huey

President Pam Gwozdz wishes to express her heartfelt thanks to those of you who sent cards, prayers, and sympathy to her at the time of her father's sudden death last April.

Editorial

"After the Gatherings" is apropos for this issue. I joined the gathering along with some two hundred other SDG members. It was absolutely awe-inspiring. Elsewhere your editor has made a few notes. The one mistake made was trying to see and report everything, an impossible task. The time was filled on several floors in several buildings in several places which also made it a delight to share with members traveling from place to place.

Your editor is working on the second volume of And We Have Danced and photographs are needed from 1972 on. Check in your archives and in the various Festival archives and send them to 201 Hewitt, Carbondale, Il 62901.

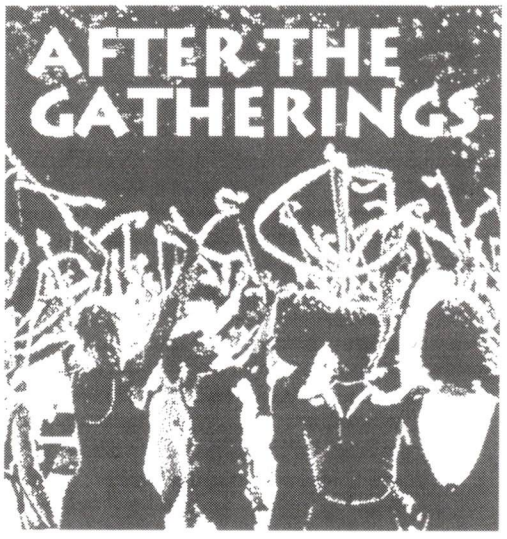
Please continue to send your Journal news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, New York 13126. NOTE DEADLINES of August 15, November 15, and March 15.

Do take advantage, SDG members, of getting your Resources in Sacred Dance for the great price of $5.00 plus $2.50 handling and postage.

A special note to officers and directors and anyone who is handling SDG materials. You should store your materials in fireproof boxes so that SDG history is not lost to a fire or storm.

As soon as one Journal is finished, another one must be in the idea box, so I was pleased to read an article by Deborah J. Levine entitled "Reclaiming the Power of Sacred Dance." And so with a bow to her our next issue's theme will be "Reclaiming the Power of Sacred Dance."

Your Editor is still living in the aura of the '91 Festival and the sharing with so many members the wonders of dance spiritually. And my dear SDG, thank you for sharing with me the celebration of twenty years as editor. And here's to the 21st!



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Journal Contributors: Toni' Intravaia Editor; Gina Demos, ADTR; Margaret Marszal, H.M.; Eleanor Macpherson; Maggie Kast; Doug Adams; JoAn Huff; Pat Curran; Carla Kramer; Diane Tucker; Chuck Yopst

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Thank You

Congratulations to all the dedicated hard working persons who presented the Sacred Dance Conference. As a dance therapist working in the field for twenty years, my motivation has been to enable people to connect with their own beauty and with the beauty of the universal in all of its forms. It was a pleasure and a joy to attend classes and workshops where the sacredness of life was so honored and expressed. Thank you for the conference. My work and my life have been enriched

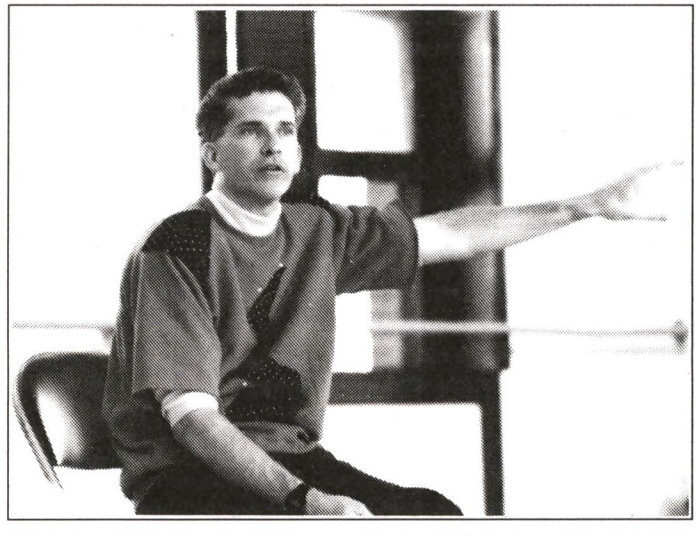
— Gina Demos, ADTR

Interplaying at Festival '91

by Maggie Kast

Interplay, the improvisational form developed by Cynthia Winton-Henry and Phil Porter, was represented at Festival '91 by a variety of offerings. Ongoing workshop was a daily class led by Cindy and Phil jointly; each led separately a weekday liturgy; Phil performed his one-person show "Sermonettes and Scandals;" and both gave a completely improvised performance on the Faculty Concert. In addition, Cynthia gave a workshop on Dance and Spiritual Direction and Phil gave one focussing on the verbal aspects of interplay, which were not stressed in the ongoing moving workshops. Jointly, they also offered a children's workshop.

Initiation and response, paying attention to the other person, is fundamental to any improvisation, and we struggle to be more than solo egos as we work in the ongoing workshop. But we see how purely responsive and nurturing improvised movement can be, when Cindy works with Leah Mann-Counsins. The night before, Leah had shown her high energy quintessence of 20th century urban frustration in a solo dance performed in the lovely sanctuary of North Shore Unitarian Church. This dance ended with a sense of quest for the sacred, for peace. In workshop, Cindy suggests that Leah should not lose her sense of ecstasy in the face of all the difficulties she encounters and embodies artistically so well. "Don't lose it," says Cindy, "it's your ecstasy." Then they improvised a duet, Cindy simply responding, following, nurturing Leah's movement, finally supporting and carrying her in a dance about stillness. Such gestures effect what they symbolize — the definition of a sacrament.



Kathryn M. Huey

Phil Porter at Festival '91

Cindy and Phil model co-operative work between women and men, sharing leadership freely, but they also discuss deeper issues raised by an art form based on touch, especially in this age of touch-abuse and its corollary, "touch-me-not," "touchiness. "

Phil comments that some churches feel they have to give up hugging because of this fear of violation. Apparently we have lost the language of touch, the ability to communicate non-verbally our desire to touch or to be left alone. As interplayers we learn and refine a language of touch, so that we can once again "greet

one another with a holy kiss," and the varied needs of all can be met. Interplay is "intimate but non-contractual," in Cindy's words. In the workshop we just begin to talk about what it means for men and women, gay and straight people to explore the world with each other in this way. After a week of improvising together it may even be time to reclaim some discarded gender stereotypes: "It's hard to find a vertical man," says Cindy, to uproarious laughter — but we are each encouraged to push our own characteristics to the limit, and try some others as well.

As babies or small children we are carried, and then we learn to stand on our own. If sick or weak, we may be carried as adults, but we can't be sure of being carried again until we are dead. "Why wait?" asks Cindy; and so begins an exploration of weight support, lifting and carrying, in groups and duos, performed by children and adults. Cindy and Phil let this action speak for itself, and devote their attention to how it is done: how one lifts a heavier person, how one achieves an extended line, how each member of a pair initiates a lift or responds to an initiation. The action, allowed to speak for itself, shouts. For the players, it becomes an experience of strength or bravery, an experience of being nurtured or cared for, an exhilarating experience of mutual making. Contextualized in liturgy, accompanied by singing of "Amazing Grace," it becomes metaphor for our support of one another, and grace revealed through that support — an image of human life in the lap of God. Articulated verbally, in Phil's monologue about a person with AIDS, it becomes anticipated weakness, the step before death, the support of "all the men in my family," and ultimately, "not weakness, but glory."

In a second liturgy, the assembly (but not the players), is told that the dance of carrying is about healing. The context is a healing ritual in which members of the assembly are invited to a non-verbal reconciliation, their "courage and confession" are recognized, and their bodies are physically supported by the assembly which surrounds them. The carrying dance which follows, the "healing" dance, becomes the communal celebration of the individual confession which preceded. This is symbolic action allowed to speak for itself. Liturgists should take note.

Kathryn M. Huey

Cynthia Winton-Henry at Festival '91

As dancers, we forget the voice is part of the body. Cindy tells us it took her ten years of dancing to realize she had a voice. Thus many sessions of interplay begin with vocalizing on a single pitch, expanding into harmonies and reverberating overtones, gradually subsiding into the silence which is suddenly holy. We dialogue in sounds as well as gestures, and include a variety of sounds in our movement work. With only a short week to work, Cindy and Phil decide to stress movement over words and character, but these are used amply in their performance work. We learn some of Phil's chants and songs which celebrate the wholeness of voice and body in worshipping creatures.

The courage to sing, to speak, to move, to be, to reveal ourselves —this is what interplay offers us. And why would we want to do these things? Definitely not, says Phil, for praise, reward, favorable response, a good feeling about oneself. He says that no matter how much success one has with performance, it will never be enough, and surely every seasoned performer knows this for a fact: positive reflection must come from other aspects of one's life. Why do it then? Phil's answer speaks volumes about the nature of vocation in very existential terms: "I know it's the right thing for me to do, because I am still doing it." For those of us who have been "doing it" for quite a while,these words are inspiring encouragement, as action-oriented as interplay itself.

Reflections on Festival '91

by Sister Margaret Marszal, H.M.

Diversity and creativity were two words that best described Festival '91 for me. I experienced dance from a variety of cultures and from a range of applications including worship, healing, and fun.

Cultural diversity was seen in the Dances for Universal Peace by Brother Joseph, in African Dance by Amaniyea Payne, and in Aikido by Don Levine and Jordan Lome. It felt holy to dance international dances on the lawn at Trinity Evangelical School with people who love Sacred Dance.

My view of dance broadened in Tria Thompson's class on dance therapy. Phil Porter inspired me with the idea of creative play in the afternoon session of "InterPlay." "Dance and Spiritual Direction" by Cynthia Winton-Henry taught me how dance can be a tool for listening to myself and others. In Carolyn Deitering's "Dance as Liturgy", I especially loved being a river, an ocean, and a sea creature to interpret a Canticle from the Book of Daniel.

Diversity and creativity were blended in the liturgies. At Lake Forest Beach, Carla De Sola led a service in which we danced on sand and in water. After we were missioned, we ran in all directions on the beach with rod and ribbon in hand. Carolyn Deitering's closing liturgy concluded at a lovely pond on the Trinity Campus. We encircled the water following two different paths. As I recall the people I saw on the opposite bank from me, I can't help feeling how blessed I am to be part of a dancing community. Through dance, prayer, fun, and sharing, our diversity created a beautiful whole at Festival '91.

Reflections on Festival '91

by Carla Kramer

As I reflect on Festival '91, my thoughts automatically gravitate to the marathon thirteen hour Executive Board meeting. I've never had to be so alert for so long as I did for that meeting. It sapped a lot of my energy, but we accomplished so much that I cannot help but have a good feeling about it.

What difficult study choices we had to make. All the workshops sounded so exciting. I chose to try the Aikido class since I had no previous exposure to it. The instructors were gentle and patient with us and gave us a good sampling of the discipline. After four days, I could fall correctly. I wish I could say I learned more, but I discovered that it would take years to learn Aikido effectively. However, the introduction caused me to want to learn more about the gentleman who created it and to understand his philosophy. My deepest thanks to Don and Jordan for sparking my interest.

By the middle of the week, I felt I was losing touch with something. On Friday, I walked into Brother Joseph's class on the Dances of Universal Peace and was immeasurably blessed. There were only a few of us there that day and it made it all the more special for me. Brother Joe asked each of us why we were there and I told him that I needed to find my center again. Needless to say, that's precisely what I did. Dancing to the words of Teresa of Avila was very healing for me:

> Let nothing disturb you,
> Nothing cause you fear.
> All things pass away,
> God remains ever the same.
> Patience gains everything
> Whoever has God,
> need nothing else.
> God alone is sufficient.

Thank you Festival '91 committee for all your hard work. And thank you for providing such a tremendous faculty.

Meeting of Regional Directors and Chapter Representatives

by JoAn Huff

At a lunch meeting, presided over by JoAn Huff, Director of Regions and Chapters, there was an exchange of information covering differences between a region and chapter, the role of their reps and directors, how to get started in the job, what goes in a newsletter and the business end of the job.

Important Information for all reps (and members): Sacred Dance Guild, national is a not for profit organization and, thus, so are its subdivisions (in regard to tax deductible donations). Those regional/chapter representatives who open a local bank account and need a tax identification number, to prevent taxes being withheld on interest earned, should contact our Treasurer, Sr. Barbara Eppich, for the one to use.

Tax exempt status (for use with local purchases, etc,) must be obtained state by state. Few regions or chapters have found getting it worth the trouble — they can usually work through a local religious congregation or apply for bulk mailing permits. There is a charge and limitations apply as to its use. But again, most people/groups presenting workshops or concerts find it more feasible to send out their mailings through an arrangement with the religious organization providing space for the event.

Ministry to Children

by Eleanor Macpherson (from *Leaping*, Magazine of Christian Dance Fellowship of Australia, November 1990, Number 48)

Children's ministry is of utmost importance to the Church family. This stems from my own personal experience as a child growing up in the Church and as a Primary teacher. There is a great need to tell, create, move, sing the message of Jesus to all ages.

As I look back as a child growing up in the Christian faith, I found I was often the only one in my age group. There were times I really wanted to serve the Lord but found very few avenues. Involvement in Christian musicals came as an opportunity for service and personal development. Then came an encounter with Christian Dance in the form of a workshop, led by Mary Jones. Dance opened up a whole new way of expressing my love for the Lord, my hurts and disappointments as well as experiencing personal worship through movement. I was hooked!! I was eager to participate, choreograph, learn and be 100 percent involved. I was able to speak my faith and worship the Lord with my whole being. As I look back I can see Christian Dance brought revival and revitalized my faith as I began to deepen my personal relationship with Jesus. How I would have loved to have enjoyed Christian Dance as a child in the Church....

Children live in a visual and active world through T.V., music, drama and movement, and are exposed to this stimulation at school, home and extra curriculum activities. School teachers are continually trying to present their subject material through an interesting, relevant and creative approach....

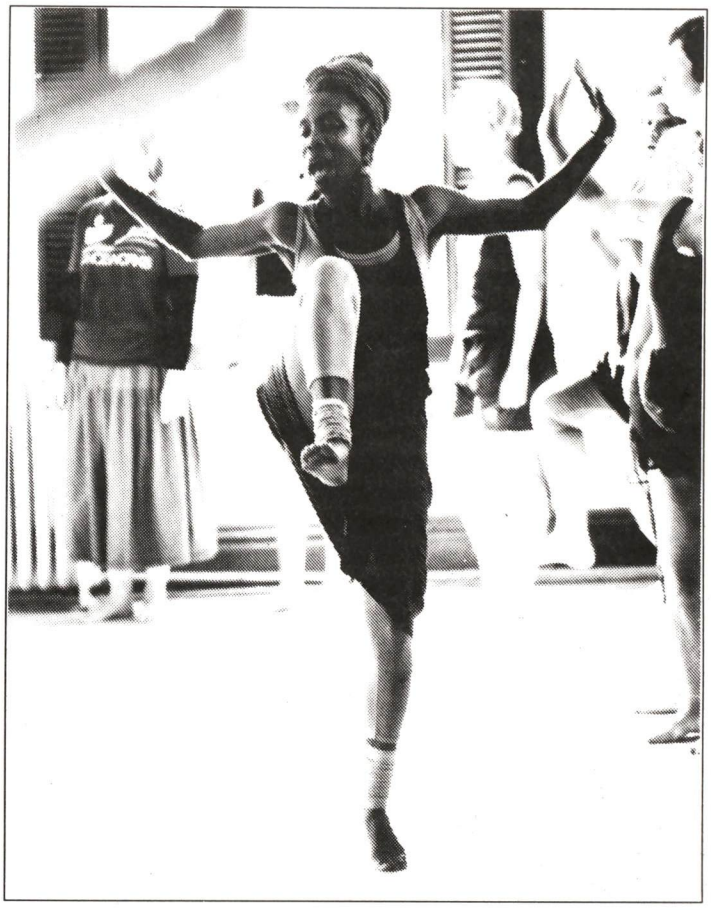
To lead children we first need to equip ourselves for children's ministry by being committed in prayer and faithfully witnessing for Christ. Second, we have a responsibility to develop leadership skills and techniques and to provide relevant experiences for the children. Be aware of your group's physical capabilities such as attention span, level of comprehension and physical development. Finally be creative and collect resources that will challenge and stimulate children to hear/see/sing/move to the word of God.

African Dance Class

by JoAn Huff

Amaniyea Payne's popular and exciting classes incorporated Afro technique, combinations, traditional dances, chants and live drum accompaniment along with African dance lore. We learned that Africans dance to honor their ancestors, or the ones who have paved the way for them here on earth, as well as God. We were taught to let the drum speak to us. Thus, each day there was a different "break" for us to recognize as the cue for changing steps. Each day, also, we learned a chant which we sang along with the new dance in a call and response manner as we moved.

The presentation of each day's combination was carefully built. First, we learned the chant, then the foot patterns, added the arm, head, torso and isolation movements, and finally danced the integrated sequence full out and with great vitality. All of the class work was very "do-able" by dancers of all levels of experience and students left the class with a feeling of great exhilaration and inspiration. (I have already incorporated several sequences into a dance to Duke Ellington's "Come Sunday.")



Kathryn M. Huey

Amaniyea Payne leads the African Dance Class at Festival '91.

Sacred Dance Courses at Pacific School of Religion, 1991-92

by Doug Adams

During this coming academic year, there are ten different sacred dance courses at Pacific School of Religion. From September into December, fall semester courses are as follows: Carla De Sola's "Dance Meditation," Michael Mansfield's "Dance and Worship,' and Mansfield's "Community Dancers." For the intersession, January 13-17, De Sola teaches "A Time to Dance." During spring semester (February through May), Carla De Sola teaches "Sacred Dance Choreography," Cynthia Winton-Henry teaches "Dance and Spiritual Direction," and Mansfield teaches "Community Dancers."

In summer session are these additional one week sacred dance courses: "Experiencing Spirituality Through Music and Movement" with Doug Adams and Robert Maynord (July 20-24): "Dance and the Church" with De Sola and many more teaching in this big PSR dance week (July 27-31); and "Sacred Dance" with Carla De Sola (August 3-7).

All of the dance courses are offered for 1.5 units of semester credit or 2 CEUs. You may take such courses independently or as part of M.A., Ph.D., or M.Div. degree programs with a major in sacred dance at Pacific School of Religion or the Graduate Theological Union in Berkeley, California.

(Ed. Note: The above article and the following article are follow-ups of the PSR summer sessions.)

The Center for Arts, Religion, and Education

by Doug Adams

Purposes of the Center for the Arts, Religion, and Education (CARE) are "to encourage and develop programs, interrelations, and scholarship in the arts and religion." With a nine person board filled largely by faculty and graduates from the Graduate Theological Union (GTU) and its constituent seminaries in Berkeley, California, CARE is incorporated as a free standing, non-profit, tax exempt corporation.

The first faculty appointment at CARE is Carla De Sola, who moved from New York to Berkeley this past fall to begin teaching five different semester credit courses each year in dance and religion. Carla is the top person worldwide in this field of dance: a Juilliard graduate, director of the Omega Company for fourteen years in residence at New York's Cathedral of St. John the Divine, and author of books such as The Spirit Moves, the most widely distributed book on this subject.

Credo on Retreat, January 1991

The Meshing of Forms

by Pat Curran

The warm and cold of our spiritual journey was the topic Credo chose for its annual weekend retreat this year: dancing and quilting were the media for our storytelling. The interwoven forms so focused our reflection and inspired our enthusiasm that we are moved to share the pertinent points of the program with you.

"Bring a swatch of cloth large enough to be a 12" square and scraps of fabric whose color and texture resonate with your spiritual journey," the retreat committee had said. Subsequently, fourteen women sat around large dining tables in the rented farmhouse while the proficient helped the "buttons only" sewers cut and stitch that fabric. The attention to the task at hand was complemented by casual conversation and admiring glances cast at each other's handiwork, as the Mystery at the core of our being and becoming unfolded before our eyes.

The dance was quilted, too. Within a 12 square foot floor space each person recreated the hot and cold of her life's journey. Groups of seven worked with the background music twice before the others came to "witness" their movement piece. We use the word "witness" because it described the mode of watching and the type of feedback given.

Kathleen Henry

Credo on Retreat, January 1991, with quilt.

In a prior retreat we had been introduced to "authentic movement," an experience of moving in silence whenever one was prompted to do so, eyes closed. The leader, meanwhile, witnessed the whole and with great discretion and sensitivity commented at its completion on the self-disclosure she had observed. Dancers were free to merely receive the information or to enter into a dialogue about the inner and outer realities.

At this retreat we modified that model by adding instrumental music and a movement theme, but kept the sacred exchange. When our faith community gathered to witness the movement prayer, the action of witnessing and dancing was a liturgy, both profound and intimate.

We have a faith community which holds each member's self-disclosure as a sacred trust. Perhaps those of you who are similarly bonded might also want to experiment with the meshing of these art forms.

Sunday, August 18, 1991

by Chuck Yopst

In mid-morning, the sun painted a beautiful blue sky with a few clouds, dipping to meet the green grass and woods. Facing east, set back among the trees, the chapel rested under a wooden roof thirty yards square which held in its center a peaked steeple. Inside there were wide aisles, carpet and chairs, with a large platform up front upon three steps. Varied notes from a synthesizer filled the air with rhythm and feelings.

Diane Rawlinson and Pam Gwozdz gave farewell remarks.

Liturgist Carolyn Deitering and her workshop people gave shape to the praise. Dancers from her class processed to verses of "All Creatures of Our God and King." The assembly then shared a penitential rite, expressing "Lord, have mercy" after each pair of readers asking cleansing and then echoed a pressing social problem from newspapers. Rosetta Newton and Fred Haskins read scriptures from Genesis One.

A responsorial Psalm of Daniel 3, composite of Psalms 147 and 148, followed. As Carolyn Deitering read each section, dancers enacted water, air, frost, fire, birds, earth and growing things and creatures, pausing for the congregation to voice glory to God for each of these. Then other dancers took stuffed furry toy animals around for people to touch and sense. Two persons gave a homily on "Bear," telling of humankind's manipulation of environment and creatures. The liturgist called people to renew the Genesis contract. Prayers followed as dancers illustrated water, air, fire and earth.

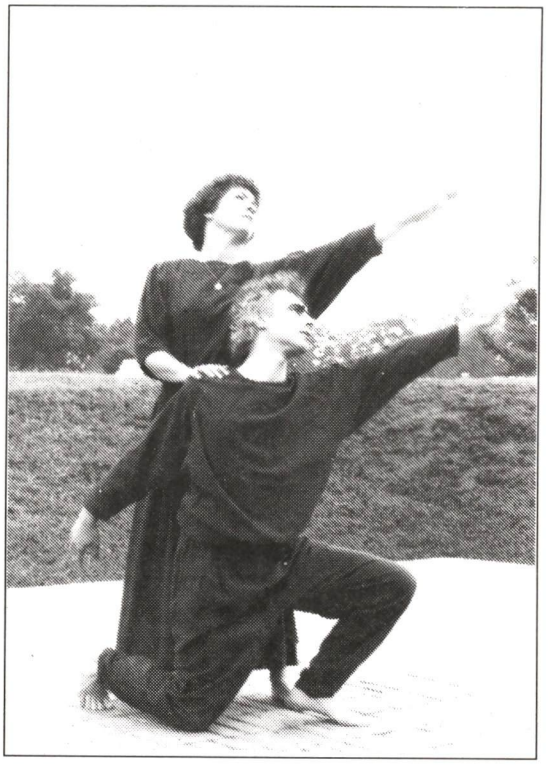
Then the "bear's food"—of nuts, raisins, seeds and fruit—was blessed and shared with the whole assembly. Cathy Owens and Susan Bradford then carried bowls of water around, sprinkling the assembly. The worshippers came to the front and sprinkled each other, as a rite of cleansing.

The final dance was a winding serpentine to "For the Beauty of the Earth." And as a closing blessing was proclaimed, the dancers were led in lines to opposite sides of a nearby pond, where they sang and gestured "Gloria, Alleluia" over and over again.

As shadows lengthened, so like the waning sun, dancers and friends slipped back one by one and some in small groups into a world hungry for rhythms of universal peace, until in another day soon again their dances together would fire the sun's light to all.

Highlights of the '91 Festival

by Diane Tucker



Diane Tucker

Diane Tucker and Tony Napoli at Festival '91.

There were so many gifts that came to me at the Festival — I need to mention a few. Several years ago I was deeply moved by the dances of Universal Peace led by Brother Joe. He gave me a rare gift then, and it was a joy when he came up to me now and said he was deeply moved by the St. Matthew Passion on Wednesday night's concert.

Six years ago I met Carolyn Deitering and saw her bell dance, carrying it in my heart as the single most lovely experience from a gathering in South Bend, Indiana. I loved the chance to be in her technique class, to watch her teach and be a part of her wonderful spirit — most especially I loved how she paced our class, the lack of strain and the marvelous encouragement to explore infinite ideas. It was a joy to give her my dances, the "23rd Psalm," "Panis Angelicus,"and "Fly Little Bird" with my daughter — as gifts which I hope she will treasure.

For me, the deepest connection came with Carla De Sola. I had studied with her in South Bend each day, and felt she was a part of my family as she had taught my sister, known another sister, and knew my mother. I had gone to South Bend, not knowing anyone, and after one hour in Carla's class, I felt at home. She was very warm and friendly. I had very much wanted to write her before I came to the Festival. Going to her morning meditations, in their simplicity and easy to follow structure, really inspired me. I am continuing to do them with my husband each morning as a way to begin the day.

Certainly the liturgy at the beach was a high moment in the Festival. This day happened to be my sister's birthday, and as I watched all the people praying in the water — I felt her presence and prayed for her. During Carla's solo, I wept the whole time at its lovely simple strength. My good friend, Sandy, was right next to me — and I was so grateful she was there as she'd been ill and unable to dance since January.

After the banquet, the next high spot was a crazy walk around Trinity with Ginny Siano and her dog . We were laughing so hard we didn't know where we were going and we ended up on the bridge — Ginny gave me a big hug and we had a wonderful close time talking while her dog kept hugging her. I really love Ginny and was so glad to be with her. Her little dog, D.O.G., is a riot. I had good times getting to know Tony Napoli better. We danced in improv class together and sat on the bus together and now we're planning a Mass out of doors for this Fall with his cousin who is a retired Episcopalian Priest. I am deeply grateful for Tony's friendship and his hard work on the St. Matthew Passion.

I also enjoyed very much the improv class and Cynthia Winton-Henry. There was a marvelous moment when a beautiful woman named Joyce with long hair streaming down her back and a ring on her toe was my partner. She actually lifted me up and rocked me. I was amazed at her strength and amazed at being lifted up in Spirit as well! Experiences in improv, both dancing and watching, were unforgettable.

Leah Mann really surprised me with her angry bombshell solo. The trio in black, "Fatal but not Serious" was hilarious, and I'll never forget the lovely, white solo against the wall.

It was fun seeing faces from Denver and meeting new ones. It was very gratifying to be back at Barat (I'd studied there many years and rehearsed my Mother's first mass there a long time ago). I am deeply grateful to Jane, Maggie, Diane and Ginny for allowing me to play such a big part in the Festival. Thanks so much for all you did for us. It was a wonderful five days and you can rest on your laurels now for a job well done! P.S. I felt Mary was working in my heart the last two days. A woman came up to me and talked with me about the "Hail Mary" I'd taught in Mundelein two years ago. We began to rehearse the "Panis Angelicus," "Prayer on a Rose," and Bonnie showed up with a beautiful rose that afternoon. After I taught my workshop the same woman said she'd experienced a total healing during an improvisation about angels. My two little dancers — Ginny and Sandy — wanted to dance the "Panis" for "therapy." Both of them had had traumatic years. So we re-worked it and showed it outside on Saturday afternoon. I felt Mary had a hand in all of this.

In closing I want to say if it weren't for my husband 's support and love and baby sitting I never could have come to the Festival. I thank him for all the sacrifices he made for this event in our lives. It was worth it. Thanks be to God for all the beautiful moments, Amen.

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First hour classes ended for me with the sound of drums coming from the third floor and from the African/American dance of Amaniyea Payne and the beating of the feet and the heart in primal dance.

The last half of the morning was inspirational: workshops with Interplay, Craft of Choreography, and Dance as Liturgy. Cynthia Winton-Henry and Phil Porter discussed interplay as making choices, developing outside eyes to be able to see "ourselves." Carla De Sola referred to modern dance choreographers Louis Horst and Doris Humphrey and discussed composition as a tool for prayer experience. Carolyn Deitering was preparing her group for participation in the closing liturgy.

Lunch at Barat College opened with a meeting with reps from Chapters and Regions, which, thanks to JoAn Huff was a short, but valuable sharing.

Each day after the noon meal, liturgy was held with each of the workshop leaders. This was a time of peace, soul and body refreshing.

The afternoon sessions were varied, interesting and valuable in the ministry of liturgical dance. The titles were most provoking as were the leaders: "Fundraiser/Arts Administration" with Alida Caster Szabo, "Dances of Universal Peace" with Br., Joseph Kilikevice, O.P., "Dance and Spiritual Direction" with Cynthia Winton-Henry, "Sermonettes and Scandals" with Phil Porter and "Massage" with Fenna Stoub. (From notes: "Spiritual directors are us and the Spirit.")

Other afternoon sessions included liturgy at the Lake Forest Beach, Children's Workshop, Intergenerational Dances of Universal Peace led by Carla De Sola, Cynthia Winton-Henry, Phil Porter and Br. Joseph Kilikevice, O.P. Each was a gem in itself and each was shared by so many.

The last two afternoons were full with Dances of Universal Peace (Br. Joseph), Sacred Dance and Dance Therapy (Tria Thompson), Composers Forum (Larry Czarkowski and Steve Rashid), Prayers of the Heart (Diane Tucker), Dance in the Public Schools (Janet Skidmore Harpole), Paneurythmic Dances (Aliana), Sacred Dance and Signing (James Jana), Performance and Prayer (Jane Siarny) and Using the Dancer's Input (Diane Rawlinson) .

Sharing Time was "overfull" but exciting. Carla De Sola led the first session which was held in a Barat classroom. The second sharing was held in a chapel in Barat with Br. Joseph and Carolyn Deitering. (Your Editor, a Labanotator, enjoyed seeing a Helen Tamiris piece from a time "ago.") The third showing was held at the North Shore Unitarian Church with Cynthia Winton-Henry and Phil Porter. The last sharing was held outside Barat College on the lawn with Carolyn Deitering. Each of these was in a different place — each was exciting — each was fulfilling.

The specials of the festival were two programs and the gala banquet. The first presentation was the Lakeshore Chapter Concert. This was a wonderful way to be aware of the talent created through the Spirit of the Festival's host, the Lakeshore Chapter. In the middle of the Festival, the Gala Banquet was met with great food at the Brio's Italian Restaurant (It was a feast not only "for the gods" but for the hungry at the Festival!) and a short Annual Guild Meeting. The highlight of the evening was a most delightful report given by the national treasurer, Sister Barbara Eppich, OSU. The slate was accepted as presented. The next Festival was announced: "Discovering New Worlds Within — Without" in Alexandria, Virginia on June 23–28, 1992. Toni' Intravaia was honored for twenty years of service as Editor of the SDG Journal and the Lakeshore Chapter was honored and thanked for the Festival. The Faculty (Cynthia Winton-Henry and Phil Porter, Carla De Sola and the Muntu Dance Theatre) was the second program at the Festival and indeed was an inspiration-filled evening with "Bare Essentials." "Miryam," and "Kakillambe."

Festival '91 Faculty Performance: Muntu Dance Theatre

RECOMMENDED READING

Liturgical Dance as Ministry by Anna Douthwright, $9.95 plus $2.50 postage and handling from the author, 143 William St., London, ON, Canada N6B 3B4.

This particular volume is very sensitively written in a period in which the term Ministry is a primary one both in the arts and in the church. The first section deals with historical background, the ministry of liturgical dance, and the ministers of liturgical dance. The second part is concerned with guidelines for introducing liturgical dance and the last part is a personal testimony from the author.

For the liturgical dance beginning director there is both a bibliography and reference section. The reference section gives scriptural references to liturgical dance and lists tapes useful for liturgical dance.

The author closes the last part with: "Dance as prayer is radiant with the glory of God, and transparent with the vulnerability of each person. It is a dance of life, in which people reach out of themselves fearlessly and lovingly to touch others. It is dance in which the Lord of the Dance becomes one with His people, and they feel the joy of being united with Him, with each other, and with all of creation; movement towards the restoration of all things into Christ."

(Reviewed by Toni' Intravaia)

Transcendence with the Human Body in Art (Segal, DeStaebler, Johns, and Christo) by Doug Adams, $18.95 plus $3.00 to cover postage/handling, The Sharing Company, 6226 Bernhard Avenue, Richmond, CA 94805.

The book helps the reader understand the ways the body in art helps to express and experience transcendence in relation to biblical stories. It has 40 full page photographs of the art works and is hardcover.

"Human bodies and biblical subject matter appear with increasing frequency in contemporary American art. In this book, I explore theological perceptions of such art where transcendence is expressed and experienced with the human body. While these artworks express awareness of our bodily finitude, they model experiences of our capacities to make connections with others beyond ourselves and sometimes with God as center. Insights of the art differ decisively from insights of postmodern a/theology developed by Mark Taylor. In the art, we discern shapes for postmodern theologies with a sense of place and time."

(Notes from Doug Adams)

The Face of the Deep, A Journal exploring art and the spiritual life, one year, two issues $10.00, The Face of the Deep c/o Gillian Scharff, 2314 8th St. #C, Berkeley, CA 94710, back issues $5.00 each.

"The Face of the Deep is a journal dedicated to the exploration of spiritual and theological themes as they are addressed through the arts. The journal also examines major spiritual and theological themes in their own right, then looks at how art has been used to penetrate the depths of these themes....Each issue contains a variety of contributions....Other contributions may include book reviews; a suggested spiritual practice appropriate to the theme at hand or to the particular liturgical season; quotes or short prose pieces to stimulate reflection; a resource section for artists, spiritual directors, retreats, lectures, etc; a tribute to an artist whose birthday falls within the season or whose work embodies the spirit of the season; suggested music and visuals for use in worship services; original works of art and music."

(Notes by Gillian Scharff)

Sacred Dance Guild is in need of a **Directory Editor**. Judy Hollandsworth resigned as Directory Editor. There will be no 1991-1992 Directory printed. We will be printing one in 1993. **Anyone interested in doing the 1993 Directory** contact Pam Gwozdz, 216-481-2659.

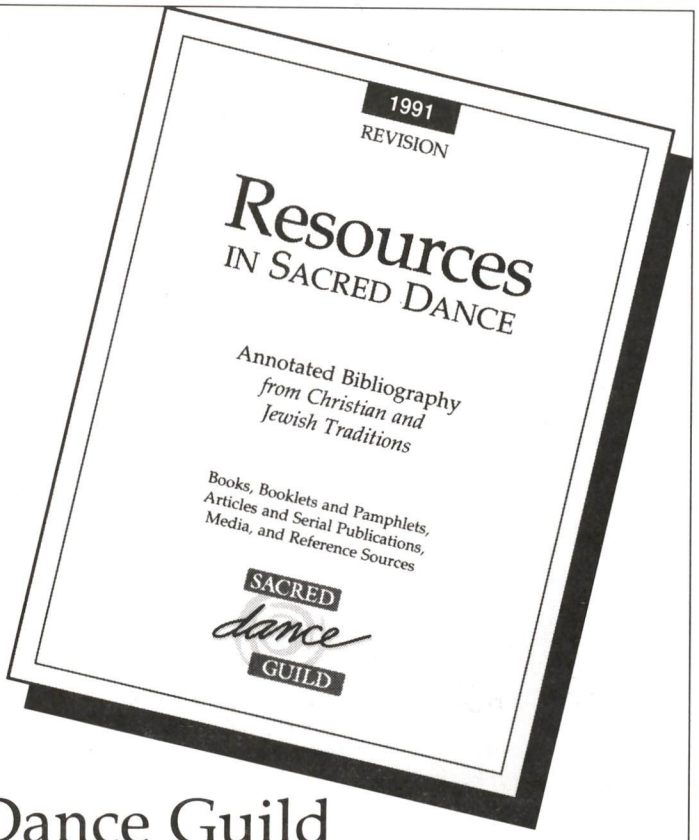
1989 Festival T-shirts available for $2.00 and postage from Joyce Smillie, 108 Butternut Lane, Watertown, Connecticut 06795.

Festival '91 Videotape
There will be a Festival '91 Videotape. We are editing eight hours of film down to two. Hopefully it will be ready by Thanksgiving. Pam will mail a letter to all Festival '91 participants when film is ready with the cost and where to send the order.

New

Half Price

(to members)



New Sacred Dance Guild Bibliography Available to Members at Half Price

by Kay Troxell, Editor

A new, updated revision of ***Resources in Sacred Dance*** has been published by the Guild. This annotated bibliography of sacred dance resources from Christian and Jewish traditions is now available to Guild members at half price ($5.00).

The 56-page bibliography, updated to 1991, offers over 300 annotated citations (135 new) as well as a special new "Reference" section. It lists 71 books, 63 booklets, 101 articles and publications, and 36 films and tapes as well as 15 bibliographies, 4 libraries, and 10 organizations associated with dance.

Resources in Sacred Dance provides members with information on the contents and publishers of a great variety of sources covering a wide range of subjects: history of Judeo-Christian dance, use of dance in religious education, introducing dance into the local church, dance that includes children or persons with disabilities, video tapes that show liturgical dance, and much more.

New Guild members will receive the 1991 bibliography free as a bonus part of their membership. Those who have received the 1986 printing (grey cover) at the time they joined the Guild, are now invited to update their resources by buying the new revision for $5.00 plus $2.50 first class postage and handling (total $7.50). Please make your check or money order payable to the Sacred Dance Guild and send to Annie Zahradnik, Corresponding Secretary, 30005 Elgin, Wickliffe, OH 44092.

Churches, libraries, seminaries, dance departments and non-members may purchase ***Resources in Sacred Dance*** for $10.00 plus $2.50 first class postage and handling (total $12.50) from Kathryn Mihelick, 2292 Lynnwood Dr., Stow, OH 44224. Flyers that include an order form and information about the bibliography are available on request from Kathryn. Won't you please spread the word to those who could use this useful resource? Let them know about the availability of ***Resources in Sacred Dance, 1991.***

CHAPTER NEWS

Rocky Mountain Chapter

From the Rocky Mountain Sacred Dance Guild Newsletter, March 1991: The Montclair Dancers danced on Palm Sunday and on Good Friday at the Lutheran Church. Paul Fiorino danced at the Easter Sunrise Service at Tred Rocks. The Iliff Sacred Dance Class danced Connie Fisher's Mime Passion in the Chapel Service of March 7th. The Celebrants danced at St. Paul's UMC/Boulder on the Advent Sunday and on January 20th danced for Peace and Justice. The Celebrants also danced Connie's Dance-Mime Passion on Maundy Thursday at St. Andrew's in Littleton and on Good Friday at St. Paul's in Denver.

Lakeshore Chapter

From Donna DeMille: On January 20 "A Time of Sharing" was held at Barat College in Lake Forest, Illinois. "Walking on Thorns" was held on March 3rd. An April 14th "Sharing Time" was held, and A May Gathering was held on May 5 in Milwaukee, Wisconsin.

Ohio Chapter

From Sacred Dance Guild Ohio Chapter Newsletter, March, 1991: "Celebrate Our Journey to New Life" was held on April 6, at the Cuyahoga Community College in Parma featuring the Hosanna Dancers and the Leaven Dance Company.

Southern California Chapter

From the Sacred Dance Guild Newsletter Southern California Chapter: "Dance: The Visual Voice of God III" was held on April 27 at the Holliston United Methodist Church in Pasadena featuring "What is happening today in Sacred Dance?" "Dance: For All Ages, For All Stages" was held on September 7 at the Congregational Church of the Foothills, Ventura and featured renowned pioneers of sacred dance: Margaret Taylor Doane, Helen Gray, Elyce Robert, Evelyn Broadbent, Leslie Carson and Elaine Friedrich.

Advertise in the Journal

Ad per ONE (1) issue

One-half page	$100.00
One-quarter page	60.00
One-eighth or business card	40.00

Ad per THREE (3) issues

One-half page	$275.00
One-quarter page	150.00
One-eighth or business card	95.00

Classified Ads and Personals

1-10 words	$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

SACRED DANCE ACTIVITIES

California

Margaret Taylor Doane reports: Ten Sacred Dance Choirs from Fresno and Delhi shared their works at the "Potluck Feast of Sacred Dances", on April 7. Choirs came from Baptist, Lutheran, Mennonite, Presbyterian, United Churches of Christ and United Methodist churches, as well as from the Mennonite Brethren Seminary.

A memorable dance to an Easter anthem was presented by a group of four women, one man, four girls and a boy by a civic organization called "Break the Barriers" which works with handicapped persons in dance, exercises etc. Also, Shirley Patrick, SDG member, led all in meaningful movements to "Abba Father." Seven of the forty-five participating had attended Dance Week at Pacific School of Religion in past summers. Linda Penner of the Mennonite Seminary and Margaret Taylor Doane were the coordinators.

Colorado

The 17th Annual Christian Artists' Music Seminar was held July 28 - August 3 at Estes Park, Colorado and featured the all new "Praise and Worship Conference."

Gerthenia Burnes reports: "The Gift of Inner Peace" presented by the Rocky Mountain Sacred Dance Guild was held on June 2 from 4:00 to 6:30 p.m. at the Mountclair United Methodist Church in Denver.

Connecticut

Christine Balsama' reports: "Spring Sharing Workshop" was held Saturday, March 16 at Villa Maria in North Stamford. "Sign a Dance," with Karen Josephson, was held on Saturday, May 4 at the Zion Lutheran Church in Stamford and explored the relationship between American Sign Language and Dance as an expression for use in corporate worship.

Florida

Worship in the Arts Seminar reports: First Annual Worship in the Arts Seminar was held February 28 – March 3, at Carpenter's Home Church in Lakeland and featured Randall Bane.

Georgia

Leah Mann reports: The dance troupe of young people from the housing projects, shelters and mixed neighborhoods of inner-city Atlanta, performed for the Athens Boys Club, DePass School of Dance and the Navy Supply Corps School. Aged 11 to 20, they are the apprentice group of Moving in the Spirit dance company, a Christian ministry put together by Dana Marschalk and Leah Mann, two young women who met at a Duke University American Dance Festival.

Illinois

From the Sacred Dance Fellowship: Events as follows: May 1, "May Eve Sacred Dance" at the Theosophical Society in America in Wheaton; May 17 through 19, "Creation Spirituality: A Path for Earthkeepers" led by Br. Joseph Kilikevice, O.P. at St. Benedict Center, Madison, Wisconsin. Also: June 15, "Introduction to Paneurythmy" led by Laurel Wheeler in Wheaton. June 21, "Summer Solstice Sacred Dance" led by Ellen Helga Weiland in Wheaton. June 24, "Sacred Dance Group" led by Judy Zimmerman in Elmhurst; June 28-29, "The Artist Within: Soothing the Assaulted Imagination" led by Br. Joseph Kilikevice, O.P. at Loyola University, Chicago. "Creating Male Spirit" led by Brother Joe was held at Emmaus Center, Nazareth, Michigan.

Gina Demos reports: The Dance and Movement Therapy Center presented a workshop "Authentic Movement" with Nancy Krick as leader on September 28 at the Fine Arts Building, Chicago.

Massachusetts

Pat Curran for the Credo Liturgical Dance Co, Boston reports: Tenebrae Service "Were You There?" was shared March 24 in Duxbury; March 27 in Reading; March 29 in Roxbury. In April the Credo presented services for AIDS victims in Duxbury; Peace Service in Wellesley; Church Women United in Wellesley; Workshop for Council of Churches, Attleboro; Sisters' Senate Archdiocese in Boston; Peace Service at St. Paul's Episcopal Church in Rhode Island; and "Companions," a road to Emmaus piece in Boston.

Christians in the Arts Networking reports: August 5-10 the 11th Annual International Christian Artists Seminar was held in Rotterdam, Holland. The International Worship Symposium was held August 7-9 in Hampton, Virginia at the Bethel Temple featuring Future Trends in Worship, Praise and Spiritual Warfare, Dance and Pageantry as Worship, and the Prophetic Dimensions of Worship. ICDF Dance and Movement Conference met August 22-29 in Jerusalem around the theme "Preparing the Way: Giving Vision to this Significant Decade". ICMC Annual Conference was held September 22-27 in Sheffield, England.

Minnesota

Saadi Neil Douglas-Klotz reports: "Prayers of the Cosmos—Dances of Universal Peace" was held Friday, March 15 at the Walker United Methodist Church in Minneapolis with Neil Douglas-Klotz featuring an evening of dances of universal peace and presentation in celebration of the publication of *Prayers of the Cosmos: Meditations on the Aramaic Words of Jesus.*

Mississippi

The Mimeistry International Summer Workshop was held July 14-27 at Belhaven College in Jackson featuring Todd and Marilyn Farley and included Mime Technique and Illusion, Mime Pulpit, Mime Evangelism, Mime Prophecy, and Mime for the Apprentice and Journeyman.

Missouri

From Miriam Gray: Dudley Ashton, a pioneer in dance education and founding member of what became the National Dance Association, died February 21, 1991, in Louisville, KY....Here is a poem Dudley Ashton wrote a year ago, titled "Ah, to Dance."

To dance is to know
Joy of motion;
Dreams of delight;
To dance is to know
An abyss of sorrow.
Bare feet; so flexible, so firm
The lyric pull of music's call,
A sense of well-being,
Of poise, of swift passage,
Not even birds know
Such sense of physical flight.
One can reach life's desire
In dance
One can plunge sorrow
In dance
One can forget mundane care
In dance.
If I could dance
When shadows fall
If I could dance
At break of day,
If I could dance—
But I must live!

(From Spotlight on Dance, Vol. 17 No. 3 Spring/Summer 1991)

Ohio

Phoenix Power & Light Co. reports: "Imagine That!," a conference for clowns, mimes, puppeteers, dancers and storytellers was held July 21-27 at John Carroll University, Cleveland.

Pennsylvania

From Bonnie Crosby: An Ecumenical Liturgical Dance and Choreography Workshop and Retreat was held November 15–16 at Westminster Presbyterian Church, Upper St. Clair with special guest Carla De Sola and had leaders Ryan Gober, Erica Kaufman and Bonnie Crosby.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 - (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 - (415) 595-2433.

Sacred Dance Guild Executive Board

Meeting at the home of Joyce Smillie, Watertown, Conn., April 12-13, 1991. Members Present: Barbara Eppich, O.S., Joann Flanigan, Pam Gwozdz, Karen Josephson, Mary Johnson, Carla Kramer, Carolyn Moon, Joyce Smillie, Joan Sparrow, Sybille Volz, Mary Jane Wolbers, and Annie Zahradnik. The meeting was called to order by Pam Gwozdz at 8:45 p.m. Twelve members were present, six of whom were executive board members. The minutes were read by Carla Kramer. Discussion followed as to whether the board has the right to make decisions regarding such matters as a logo. The minutes were approved as read. M/Joan Sparrow, S/Mary Johnson. Carried.

Future Board Meetings: The next executive board meeting will be held at the Chicago Festival on Tuesday, August 13. Future board meetings will be October 18-19 in Ohio, February 7-8 in Ohio, and April 24-25 in Connecticut. Old Business

I.C.D.F.: A discussion was held on the relationship of the SDG and the International Christian Dance Fellowship resulting in the following ideas: 1. There would be no formal relationship with them as a result of the differences in denominational direction. 2. They co-exist with us. 3. The members of both organizations share mutual concerns and SDG appreciates the courtesy of their inquiry. A motion was made to authorize the president to write a letter to Mary Jones of ICDF reiterating these ideas. M/Mary Jane Wolbers, S/Mary Johnson. Passed.

The meeting was adjourned at 12:20 p.m. for lunch and reconvened at 1:30 p.m.

New Business

Term of Office: Annie Zahradnik moved that the term of office for executive board members be two years effective October, 1991, and that this be an accepted policy of the SDG until such time as it can be authorized as a by-law amendment by vote of the membership. S/Mary Johnson. Passed.

1991 Ballot: Joann Flanigan moved that the slate of officers as presented by the nominating committee be accepted by the board. S/Joan Sparrow. After discussion, the motion was passed by unanimous vote.

Archives: A discussion was held on the need for file boxes to preserve the archive materials and insurance budget to cover them. Mary Johnson moved that the board allocate not more than $200.00 for the coming year for the preservation of archivist materials. S/Annie Zahradnik. Passed. To the best of our knowledge, SDG information is stored at the Lincoln Center Museum Library.

Journal: Advertising Rates: Sr. Barbara Eppich moved that the decision on the cost of advertising in the Journal be tabled while Annie Zahradnik, Marilyn Freas, and Toni' Intravaia investigate the costs. S/Mary Johnson. Motion was tabled by unanimous vote. Printing: Carla Kramer moved that the SDG extends the contract for layout, typesetting, and printing of the Journal with Paul Stoub Graphics for another year. S/Joann Flanigan. Passed. The board recommends that Toni' Intravaia be responsible for clarification of any problems in this process. Time of Publication: Joyce Smillie moved that the deadlines for the Journal be adjusted to accommodate a September, January, and May publication date. S/Joann Flanigan. Passed.

Policy for Loans to Chapters and/or Regions: It was agreed by consensus that JoAn Huff formulate guidelines for regions and chapters regarding sponsorship of local activities. Sr. Barbara will contact JoAn regarding this. The board voted to table until the next meeting the policy statement endorsing loans and seed money available to chapters and regions, asking that JoAn Huff formulate a requisition form for such loans.

Directory: Mary Johnson moved that the Directory be printed every other year and that the current Directory be kept thru 1992 with updates being inserted in each Journal. S/Joan Sparrow. Passed.

Vacancies: Vacancies on the Board-at-large will be filled by Presidential appointment, approved by the Executive board. Interested parties should contact Pam Gwozdz.

Unauthorized Use of Mailing List: The board recommends that the Vice President prepare a positive letter to groups or individuals who would be interested in using all or part of the SDG mailing list without purchasing said list. It also recommends that an article be printed in the Journal advising members who have received unsolicited materials pertaining to dance, to send the name and address label of the mailer to the Vice-President. M/Mary Johnson, S/Carla Kramer. Passed.

Festival '92: The Board clarified the distinction between the Executive board post of Program Director as a two-year board position and the Director of any annual national Festival. The '92 Festival will be June 23-28, in Washington, D.C. The Festival Director is Anne Slessinger. Carla Kramer moved to table discussion on determination of a set Annual Festival time as other organizations have until the next board meeting.

Chapters and Regions: Sr. Barbara Eppich moved to table dissolving chapters and annexing regions until the next meeting with a request for JoAn Huff to research and prepare such a policy statement. S/Carolyn Moon. Agreed to table.

Joann Flanigan moved that the Northern California Chapter be given an allocation of $50.00 to rescue the chapter. S/Mary Johnson. Passed.

Mary Johnson made a recommendation that there be a category "Other" to all fund-raising materials.

SDG Ad: Carla Kramer moved that the SDG purchase a one-quarter page ad in the American Dance Guild Annual Festival Book for $75.00. Sr. Barbara Eppich issued a check for this purpose. Joyce Smillie will make up, duplicate, and mail an ad to ADG. S/Annie Zahradnik. Passed. The meeting concluded at 4:45 p.m. M/Mary Johnson, S/Joan Sparrow. Respectfully submitted by Joyce Smillie (Typed by Marilyn Freas, Recording Secretary)

Executive Board Meeting, Board-at-Large

Meeting at Trinity College, Lake Forest, Illinois, August 13, 1991. Members Present: Pam Gwozdz, Margaret Marszal, H. M., Marilyn Freas, Joyce Smillie, Barbara Eppich, O.S.U., Carla Kramer, Chuck Yopst, Anna Douthwright, Sybil MacBeth, Fenna Stoub, Sally Modavitz, Joceille Nordwall, Toni' Intravaia, JoAn Huff, Sybille Volz, Kathleen Kline-Chesson, Joan Sparrow. The meeting began at 10:27 a.m. Sr. Margaret Marszal opened the meeting with a circle prayer dance. Seventeen members were present, of which at least five were board members, thus reaching a quorum. The minutes were read and approved with corrections. M/Sr. Margaret Marszal, S/Toni' Intravaia.

Old Business

Gift Loan Seed Policy: Because of a recent abuse of the Gift Loan Seed Policy, JoAn Huff is working on a contract to implement the policy and will present it at the October Board meeting.

Journal Advertising: Marilyn Freas and Annie Zahradnik determined that the JOURNAL's advertising rates were comparable or in some cases more than similar publications. After discussion, it was decided that advertising rates will remain the same and full page inside ads will be eliminated. Discussion on increasing advertising in the Journal was tabled to the next Board meeting.

Chapters and Regions: JoAn Huff moved that the Board adopt an interim policy stating that chapters may revise their geographical boundaries as expedient, provided the change is approved by the chapter memberships, the officers of contiguous chapters, Director of Regions and Chapters and the Board. S/Joyce Smillie. Passed.

Secondly, JoAn proposed that if a chapter wishes to change its name in order to better reflect its geographical boundaries, the chapter may do so at its annual meeting or one stated for such action. Such action should be taken in consultation with the Director of Regions and Chapters and the new name filed with the Board. S/Toni' Intravaia. Passed.

The Board adjourned around 5:30 p.m. and reconvened at 8:43 p.m.

Chapters and Regions continued: JoAn Huff moved the following interim policy be passed regarding the dissolution of non-functioning chapters:

1. Filing an annual report is necessary for transfer of rebate funds and continuance in good standing as a chapter.

2. The report should show that there are sufficient officers, a minimum of 15 members and evidence of activity as a chapter.

3. If the above conditions are not met, the Director of Regions and Chapters shall recommend that the chapter be placed on inactive status which may be continued for two years.

4. At that time, or before, the chapter rep and/or last functioning officers may request the chapter be dissolved. Receiving no such request and following two years of inactive status, the Board, upon recommendation of the Director of Regions and Chapters, may declare

the chapter dissolved. Any existing funds shall be returned to national where they will be held in escrow for three years and then transferred to the scholarship fund. These funds will be used to satisfy any documented debts or may be returned to a revived chapter. S/Toni' Intravaia. Passed.

Festival '92 Brochures: The following information is to be included on the Festival '92 brochure: Scholarship information (opportunities for scholarship and how to apply); Collegial fellows may attend at members prices; categories of membership; specific information regarding payments (who to make out checks, etc.); the annual meeting will be held at Festival, a statement of the S.D.G. essence, and location's address and emergency phone numbers. The Festival seed money was discussed and will be forwarded to the Alexandria, Virginia, Chapter along with the Festival information box and Bookkeeper guidelines for the Festival.

New Business

Financial Accounts: Sharon Miller cannot reconcile the Fina savings account in its present form with IRS regulations. Carla Kramer moved that the S.D.G. account in the Chase Manhattan Bank be closed and the funds be sent to the National account at Cardinal Federal Savings Bank in Cleveland. S/Sr. Margaret Marszal. Passed.

Insurance for Paper Products (Brochures, Journals, Bibliographies): Because of a recent request by Annie Zahradnik regarding S.D.G. insurance coverage on paper products, Pam stated the Guild had a $5,000 coverage on fire. Pam will contact Annie for further investigation on Annie's home owner's insurance about coverage of Guild papers.

Directory Vacancy: The Board has already voted on not having a '91-'92 Directory. The Board is looking for a Directory Editor who would volunteer services. Toni' Intravaia will place an ad in the Journal.

Lost Mail Due to Unprocessed Addresses: Some Guild members have not received mailings because of the use of old mailing labels. If any members are doing business for the Guild, contact Carla Kramer regarding current mailing labels. The Board apologies for any lost mailings to past and current members.

T-Shirt ad: There are still a number of Festival '89 T-Shirts available. An ad will be placed in the Journal. Shirts will be sold for $2.00 and will be available through Joyce Smillie.

Endowment Funds: Sr. Barbara Eppich made the motion that all memorial funds be placed in one certificate of deposit, but records be kept separately on each endowment. S/Joyce Smillie. Passed. A correction was made by Pam Gwozdz that the Al Bittner Memorial Fund be named Alfred Bittner Memorial Fund. The Treasurer will make the appropriate correction.

1991-1992 Budgets: The Executive Board Members are requested to submit a budget by September 30, 1991. Job descriptions are tabled until the October meeting. M/Joyce Smillie. S/Carla Kramer. Consensus.

Job Description—Program Director: The Board needs a working model of a job description for a Program Director separate from a Festival Director. Annie Zahradnik and Carla Kramer will write a working model to be discussed at the October meeting.

Festival '93: Cynthia Winton-Henry will host the '93 Festival at the Pacific School of Religion in Berkeley, California. No dates have been determined.

Monies for Regions: JoAn Huff requested approval of a form for regions to borrow money from the Guild, which needs the approval by a Chapter Representative or Regional Director. M/Toni' Intravaia. S/Sr. Barbara Eppich. Toni' Intravaia made the motion that the money from the dissolved Upper South Chapter that has been held in escrow for two years be held for one more year in accordance with the new interim policy regarding dissolution of chapters, at which time, that money will be given to Scholarships. S/JoAn Huff. Passed.

A proposed grant application for $50 nonrepayable grant was submitted by JoAn Huff for acceptance. The grant is available to regions once every three years payable to the Regional representative. M/Toni' Intravaia. S/Carla Kramer. Passed.

Festival '92: A precedent has been set that any net gain at a national Festival is returned to the National Board to give the Board money to cover losses of future Festivals. Membership gain would be the compensation of the hosting chapter of a Festival.

Fenna Stoub moved the meeting be adjourned at 10:50 p.m. S/Toni' Intravaia.

Sacred Dance Guild Annual Meeting

Meeting at Brio Restaurant, Highland Park, Illinois, August 15, 1591. The meeting came to order at 9:03 p.m. The National Board publicly thanked Diane Rawlinson with a bouquet of flowers for her work on Festival '91. Edna Duffy led the opening prayer dance, "Hold On." After a hand count was taken, proper quorum was established of a minimum 10 Board-at-Large members and 25 currently paid members. The minutes of the Annual Board Meeting held in Portland, Oregon, August 9, 1990, were read by Marilyn Freas and were approved. M/Carla Kramer. S/Sr. Margaret Marszal.

Elections: Pam Gwozdz apologized for errors on the ballot and made the appropriate corrections. The ballots were counted: 249 Yes, O No, and 4 blank ballots. The term of office of new officers is two years, beginning October 1, 1991. Pam publicly recognized the new board members.

Financial Report: Sr. Barbara Eppich stated that as she is becoming more familiar with her role as treasurer working with Sharon Miller, S.D.G. bookkeeper, the following job descriptions are emerging: Treasurer—sits on the board, attends board meetings, makes reports to the board based on information in the accounting documents prepared by the bookkeeper, prepares a budget (to be presented at the October board meeting), issues checks and handles all banking; the Bookkeeper—prepares the actual accounting work and provides all financial information and assistance to the treasurer, provides computer and personal continuity to the Guild's accounting processing.

Sharon Miller was elected Treasurer in 1984 and then became bookkeeper when Sybil MacBeth became Treasurer. The Guild's accounts are now professionally organized as a non-profit organization to protect the Guild from any problems with the I.R.S. and its tax-exempt status.

The accounting books for the 1990-91 Sacred Dance Guild operations are not closed and also the Festival '90 books remain open until later this month.

The Guild now has one bank account which is an interest-bearing checking account. As of July 22, 1991, the Memorial Endowment Funds of $6,347.83 have been placed into a certificate of deposit with a 6 1/4% interest. In April of each year, interest can be withdrawn for Festival Scholarships and new donations can be deposited toward the principal. The Executive Board met on Tuesday and voted to place the Robert Storer and Alfred Bittner Memorial Funds into this certificate but to keep separate records for each memorial fund.

Festival '92: Kathleen Kline-Chesson and Sandra Kammann described Festival '92 to be held in Alexandria, Virginia, June 23-28, 1992. The site chosen, Episcopal High School, is an all inclusive campus of 148 wooded acres 14 minutes from the White House. The planning group hopes to take advantage of the locality of churches in the D.C. area and connecting with archives of the Kennedy Performing Arts Center. The theme is "Discovering New Worlds Within and Without." The Festival Committee welcomes any suggestions and feedback from Festival '91 participants. Pam thanked the Festival '92 committee for their enthusiasm and noted that Cynthia Winton-Henry will host Festival '93 at the Pacific School of Religion in Berkeley, California.

Business: Carla Kramer, Membership Director, reported that as of August 8, 1991, there are 752 members of the Guild. 169 members did not renew and will be dropped in October. Sally Tripp from New Zealand sends her greetings and wants members to know she is there in spirit. Pam asked members to encourage people to renew their membership based on their experience at Festival ' 91.

Pam noted the Board has publicly revised the Guild's image this past year with a new JOURNAL and logo. Thanks goes to Kay Troxell for her revision of Resources in Sacred Dance. Flyers and new S.D. G. brochures are available for distribution to churches in members' areas. Paul Stoub was thanked for his printing work on the JOURNAL. Pam publicly recognized Toni' Intravaia for her 20 years as JOURNAL editor and presented her with flowers and a gift.

Sandra Kammann moved that the meeting be adjourned at 10:05 p.m. S/Toni' Intravaia.

Respectfully submitted,

Marilyn Freas, Recording Secretary

CALENDAR

Dance Workshops

October 25-27, 1991 - **Niagara Falls Dance Weekend** led by Tasnim Fernandez, Saadi Neil Douglas-Klotz and Khalida Boll. Contact: Elizabeth Ferrio, 235 Danbury Rd. #14, Wilton, CT 06897. Phone 203-762-8123.

December, 1991 - **4th International Meeting on Dance Research**, Mexico. Contact: Cenidi-Danza Jose Limon: Campos Eliseos 480, Col. Polanco, Mexico, D.F., C.P. 11560, Tel. 5-20-22-71, telex 1761347-BASCME.

January 11-16, 1992 - **7th National Conference on Dance, Movement, Drama, Mime and Clowning**, Immanuel College, Adelaide, South Australia. Contact: CDFA, 16 Wilpena St. Eden Hills, 5050 South Australia, Australia.

January 13-17, 1992 - **A Time to Dance Workshop** with Carla De Sola, Pacific School of Religion, Berkeley, CA. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

February 28-Mar. 1, 1992 - **Dance and Technology, Moving Toward the Future.** Call for Papers/Presentations deadline October 15, 1991. Contact: Dr. Mary A. Brennan, Dance Program, School of Education, 1050 University Avenue, University of Wisconsin-Madison, Madison, WI 53706.

June 23–28, 1992 - **Sacred Dance Guild Festival '92,** Episcopal High School, Alexandria, VA.

July 13-17, 1992 - **Using Visual Arts in Worship** with Doug Adams. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 20-24, 1992 - **Humor in Healing.** Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 20-24, 1992 - **Experiencing Spirituality Through Music and Movement** with Robert Maynord. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

July 27-31, 1992 - **Dance and the Church** with Pacific School of Religion Faculty. Contact: Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 3-7, 1992 - **Carla De Sola.** Contact. Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

August 9-14, 1992 - **All Saints' Festival of Liturgical Dance** with Carla De Sola as leader, Vicksburg, Mississippi. Contact: Sylvia Farris, All Saints' Episcopal School, Vicksburg, Mississippi 39180.

Executive Board Meetings

(Open to all SDG members):

Fall Meeting: October 18-19,1991, Ohio, place TBA.

Winter Meeting: February 7-8,1992, place TBA.

Spring Meeting: April 24-25, 1992, Joyce Smillie's house, Connecticut.

General Meeting: June 23-28, 1992, Episcopal High School, Alexandria, Virginia.

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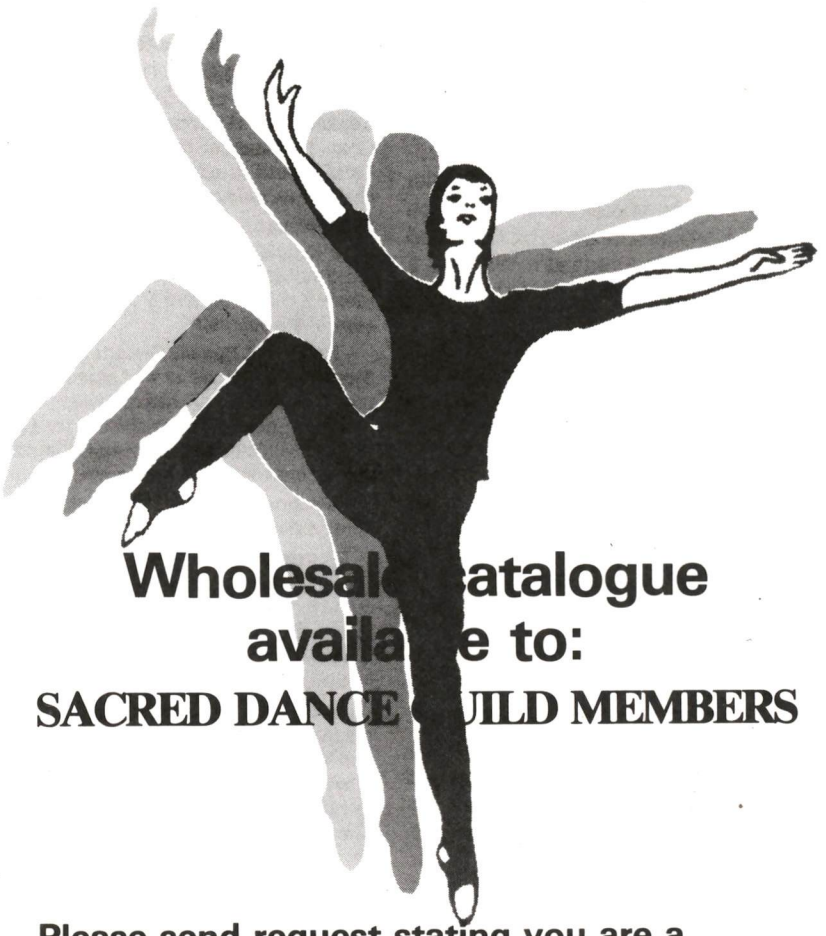

Wholesale catalogue available to:

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